CATALOGUE

OF THE

PAINTINGS, STATUARY IN MARBLE,

CASTS IN PLASTER, ETC.

THE PROPERTY OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS,

PHILADELPHIA.

1866.

Price 25 Cents.

PHILADELPHIA:
COLLINS, PRINTER, 705 JAYNE STREET.
1866.

CATALOGUE

OF THE

PERMANENT COLLECTION BELONGING TO THE ACADEMY.

NORTH GALLERY.

PAINTINGS

NO.	SUBJECT.	ARTIST.
1	View near Hartford, Conn., ...	Doughty.
2	Ganymede, Jove's Cup Bearer. Presented by J. A. Smith, ...	Guido.
3	Portrait of a Youth, ...	Unknown.
4	Portrait of Angelica Kauffman. Presented by E. Powel,	Ang. Kauffman.
5	Edward L. Carey. Presented by Miss Carey, . .	Thos. Sully, P. A
6	Farnese Hereules. Presented by the Artist, . .	C. R. Leslie.
7	Judith and Holofernes, ...	E. Jacobs.
8	Dead Man restored to Life by touching the Bones of the Prophet Elisha, ... "And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that, behold, they spied a band of men; and they cast the man into the sepulchre of Elisha: and when the man was let down, and touched the bones of Elisha, he revived."—2 *Kings* xiii. 20.	Washington Allston.
9	Death on the Pale Horse, ...	Benjamin West.

Revelations, Chapter VI.—1. And I saw when the Lamb opened one of the Seals; and I heard, as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw, and behold a White Horse; and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer

3. And when he had opened the second seal, I heard the second Beast say, Come and see.

4. And there went out another horse that was Red; and power was given to him that sat thereon to take peace from the earth, and that they should kill one another; and there was given unto him a great sword.

5. And when he had opened the third Seal, I heard the third Beast say, Come and see. And I beheld, and lo, a Black Horse; and he that sat on him had a pair of balances in his hand.

6. And I heard a voice in the midst of the four Beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine.

7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.

8. And I looked, and behold a Pale Horse; and his name that sat on him was Death, and Hell followed with him: And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth Seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held:

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?

11. And white robes were given unto every one of them; and it was said unto them, that they should rest yet for a little season, until their fellow servants also and their brethren, that should be killed as they were, should be fulfilled.

Description of the Picture.—Death on the Pale Horse (Rev. ch. vi. ver. 8) is represented destroying Man and all living things, in every direction. The Powers of Hell follow on the clouds behind him. An image of the devouring mortality is seen in the sudden death of a young mother and her infant son. She is supported by her husband, who at the same time extends his arms, as it were, to stop the galloping of the Pale Horse. Her daughter, a beautiful child, in a pathetic attitude, endeavors to succor her. The destruction by wild beasts is represented by a lion and lioness rushing upon a tumultuous group of men on horseback and on foot, who are endeavoring, in turn, to destroy their assailants. A wild bull is seen attacking the crowd behind, and tossing a youth in the air. The furious animal is himself assailed by the dogs. In the clouds an eagle and heron are engaged in mortal combat, and on the foreground a dove lamenting over its dead mate. Near the bull, but somewhat further in the picture, a young man is struck dead by lightning, on the supposed day of his intended marriage; his brother is supporting his lifeless body, and a young female, his intended bride, gazing wildly on him. A number of figures are seen in confusion, terror, and astonishment at this awful visitation. Over their heads the firmament is rent; the clouds are broken; the thunders and lightnings let loose, and the heavens rolled together "as a scroll." (Rev. vi. 14.) The destruction by Famine is represented by a sallow, emaciated man, with a wrinkled visage and hollow eyes, on his knees, endeavoring to dig up some wild roots with his long nails, to appease the ravenous cravings of nature. His empty cup lies beside him. Close to this, the destruction by Pestilence is figured by a woman with an expression of pain and malady in her wan countenance and crouching attitude. The destruction by War is represented by a figure in helmet and armor, mounted on a red horse, with his sword raised in the act of charging, and the clouds of battle rising before him. Near this scourge of the human race, a man mounted on a black horse with the balances is seen. (Rev. ch. vi. ver. 5.) Christ, crowned, with a bow in one hand and a quiver at his shoulder, mounted on a white horse, is going forth "conquering and to conquer." (Rev. ch. vi. ver. 2.) On the foreground beneath, the serpent lies with his head bruised, in fulfilment of the sacred word. The eyes of the Redeemer are fixed upon the souls of the martyrs, who are ascending in glory to heaven. (Rev.

ch. vi. ver. 9.) This mysterious representation, which forms so beautiful a part of the picture, is introduced here as another emblem of the final accomplishment of the Christian dispensation at the last day. In the background, on this side of the picture, a Roman army appears on its march, loaded with the golden spoils of the Temple of Jerusalem, and driving along the Hebrew captives. On the still more remote sea-coast, a Christian fleet is seen, and the landing of the Crusaders to recapture the Holy City.

NO.	SUBJECT.	ARTIST.
10	Paul and Barnabas, ... "Then all the multitude kept silence, and gave audience to Barnabas and Paul, declaring what miracles and wonders God had wrought among the Gentiles by them."—*Acts* xv. 12.	Benjamin West.
11	Portrait of Bishop White, ...	
12	Portrait of James Ross, ...	T. Sully, P. A
13	Fruit and Flowers, ...	Campidoglio.
14	Landscape. Presented by J. A Smith, . . .	Salvator Rosa.
15	Cavalry Halt. Presented by Wm. H. Stewart, . .	Wouvermans.
16	Nymphs, ...	Polemberg.
17	Beatrice Cenci, ...	After Guido.
18	Portrait of C. W. Peale, ...	C. W. Peale.
19	Portrait of Denon, ...	Rembrandt Peale, P.A.
20	Judith with the Head of Holofernes, . . .	Lud. Carracci.
21	Portrait of Washington, ...	G. Stuart.
22	Portrait of William Pitt, ...	Hoppner, R. A
23	Fishermen pushing out to Sea, ...	Lucatelli.
24	Datheen Preaching before the Walls of Ghent, . .	Wittkamp.

This picture represents the combatants engaged in the struggle for the independence of the Netherlands when that country was under the dominion of Spain, in the 16th century. PIERRE DATHEEN was a Protestant minister, who had labored zealously to establish the Republic. Brave, impetuous and indefatigable, he preached in the churches, in private houses, in the open air, and amid the field of battle. In the above scene, DATHEEN is represented as being mounted on the carriage of a cannon, and inciting his companions to avenge one of their brethren-in-arms—the leader of one of the powerful corporations which had struggled so courageously against the tyranny of Philip II. The warriors are swearing to avenge their chief, at the moment the struggle, to the left, is commencing.

25	Landscape. Presented by J. A. Smith, . . .	Salvator Rosa
26	Scene on the Susquehanna, ...	T. Doughty.
27	The Miracle at Cana, ...	Unknown.
28	Dutch Festival, ...	do.

NO.	SUBJECT.	ARTIST.
29	Dying Brigand, ...	E. H. May.
	Mortally wounded, he has fallen, bathed in blood. His carbine and his hat have fallen to his feet. His wife, devoutly believing that there is no crime so great but that repentance and baptism of tears can wash it away, drags the dying man to the foot of the wayside cross.	
30	Banditti among Antique Ruins. Presented by Mrs. J. Ford, ...	Pannini.
31	Portrait of James Northcote, R. A. Presented by Robert Sully, ...	Robert Sully
32	Banditti among Antique Ruins. Presented by Mrs. J. Ford, ...	Pannini.
33	Musidora (after B. West), ...	C. R. Leslie.
	"Warm in her cheek the sultry season glowed, And robed in loose array, she came to bathe." *Thomson's Seasons.*	
34	An Old Head, ...	Salvator Rosa.
35	Dog and Heron, ...	Snyders.
36	Flower Piece, ...	Bosehaert.
37	Shipwreck (from the Bonaparte collection), . .	Jos. Vernet.
38	Dead Game and Dog, ...	Snyders.
39	Clown in state of Dejection. Presented by Mrs. Vonlonerke, ...	T. Gonne.
	A man whose necessities compel him to play the clown for the amusement of the "groundlings," but possessed of capacities and aspiration for some better occupation, grieves over his lot; while his faithful dog, his only friend, sympathizes with his master in his sorrow.	
40	Charles the First. Presented by T. M. Mitchell, .	Van Dyke.
41	Portrait of Peter Paul Rubens (after Rubens), .	De Roos.
42	Dugald Stewart (after Raeburn), ...	J. R. Lambdin.
43	Boar Hunt, ...	Snyders.
44	The Cardinal and his Friends. View of his Palace in the distance. (Formerly in the Bonaparte collection),	Jos. Vernet
45	Flower Piece, ...	Boschaert.
46	The Death of Athena. Presented by Paul Beck, .	Unknown.
47	Mrs. Wood, as Amina (a study), ...	T. Sully, P. A.
48	St. Jerome, ...	Van Lint.
49	Landscape. Evening, ...	Paul Weber.
50	Miss Leslie, ...	T. Sully, P. A.

NO.	SUBJECT.	ARTIST.
51	Samson and Delilah, ...	David.
	"And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head; and she began to afflict him, and his strength went from him. And she said, The Philistines be upon thee, Samson."—*Judges*, chap. xvi. v. 18, 19.	
52	Snow Scene. Presented by J. A. Smith, . . .	Lucatelli.
53	Interior, ...	Ostade.
54	Canal Scene, ...	Leukert.
55	Landscape, ...	T. Doughty.
56	Time and Truth Correcting Love, ...	Le Brun.
57	Portrait of Caleb Cope, Esq., President of the Pa. Academy F. A. Presented by him, . . .	H. Inman.
58	Fanny Kemble as Juliet (a Study), ...	T. Sully, P. A.
59	Portrait of J. L. David (the Artist), . . .	Rembrandt Peale, P.A.
60	Portrait of George Clymer (first President of the Penn. Academy of the Fine Arts). Presented by C. W. Peale, ...	C. W. Peale.
61	Portrait of Houdon, ...	Rembrandt Peale, P.A.

NORTH-WEST GALLERY.

PAINTINGS—Continued.

NO.	SUBJECT.	ARTIST.
62	Rouget de Lisle, a French officer, singing for the first time the Marseillaise Hymn, of which he was the author, at the house of the Mayor of Strasburg, 1792,	G. Guffens.

Rouget de Lisle was a young officer of Engineers at Strasburg. He was a frequent visitor at the house of the Baron de Diedrich, a noble Alsacien of the constitutional party, the Mayor of Strasburg. A famine prevailed in that city in the winter of 1792. One day, when only some slices of ham smoked upon the table, with a supply of camp bread, Diedrich said to De Lisle, in sad serenity, "Plenty is not found at our meals. But no matter; enthusiasm is not wanting at our civic festivals, and our soldiers' hearts are full of courage. We have one more bottle of Rhine wine in the cellar. Let us have it, and we'll drink to liberty and the country. Strasburg will soon have a patriotic *fête*, and De Lisle must draw from these last drops one of his hymns, that will carry his own ardent feelings to the soul of the people." The young ladies applauded the proposal. They brought the wine, and continued to fill the glasses of Diedrich and the young officer until the bottle was empty. De Lisle found his way to his lodgings, entered his solitary chamber, and sought for inspiration at one moment in the palpitations of his citizen's heart, and at another by touching, as an artist, the keys of his instrument, and striking out alternately portions of an air, and giving utterance to poetic thoughts. He did not himself know which came first; it was impossible for him to separate the poetry from the music, or the sentiment from the words in which it was clothed. He sang altogether, and wrote nothing. In this state of lofty inspiration, he went to sleep with his head upon the instrument. The chants of the night came upon him in the morning like the faint impressions of a dream. He wrote down the words, made the notes of the music, and ran to Diedrich's house. One of the young ladies played, and Rouget sang. At the first stanza, the countenances of the company grew pale;—at the second, tears flowed abundantly;—at the last, a delirium of enthusiasm broke forth. Diedrich, his wife, and the young officer cast themselves into each other's arms. The hymn of the nation was found.

The new song, executed some days afterwards publicly at Strasburg, flew from town to town through all the orchestras. Marseilles adopted it to be sung at the opening and adjournment of the clubs. Hence it took the name of the *Marseillaise Hymn.*

63	Robert Morris, ...	C. W. Peale.
64	Portrait of Lancaster, the author of the Lancasterian system of teaching, ...	C. R. Leslie.
65	Martyrdom of St. Catharine, ...	Unknown.
66	Night Scene—Conflagration, ...	Honthorst.
67	Flight into Egypt, ...	Unknown.

NO.	SUBJECT.	ARTIST.
68	River Scene. Presented by Mrs J. Ford,	Van Goyen.
69	Portrait of Fanny Kemble. Presented by Mrs. J. Ford,	T. Sully, P. A.
70	St. Mark writing his Gospel. Presented by Paul Beck,	Unknown.
71	The Judgment of Silenus. Presented by Paul Beck,	after Jordaens.
72	Landscape,	De Groot.
73	Virtue directed by Prudence to avoid the Solicitations of Folly. Presented by Paul Beck,	Ang. Kauffman.
74	Embarkation,	H. C. Vroom.
75	The Fête Champêtre,	Olivier.
76	Gardeners,	Van Asch.
77	Cupid Musing. Presented by J. A. Smith,	Schidone.
78	The Cherry Girl,	Van Thol.
79	Portrait of Benjamin West (after Leslie's copy of Lawrence),	T. Sully, P. A.
80	Roman Aqueduct and Moorish Ruins at Alcala, in Spain,	Bossuet.
81	The Fête Champêtre,	Olivier.
82	Fruiterers,	Van Asch.
83	Cupid with a Vase. Presented by J. A. Smith,	Schidone.
84	Landscape,	Unknown.
85	An Italian Sea Port,	do.
86	The Recovery,	Carl Hübner.
87	Marine View,	Van Os.
88	River Scenery,	Van Goyen.
89	Fruit,	Unknown.
90	Portrait of Chas. Kemble,	T. Sully, P. A.
91	Landscape,	Unknown.
92	Apples and Fox Grapes,	Raphael Peale.
93	Grapes and Peaches,	do.
94	Deliverance of Leyden,	Wittkamp.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. Six thousand persons out of twenty thousand died of famine.

The magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Meuse

and the Yssel had been opened. The sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Louis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a University in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.

No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf. He is raising his eyes towards heaven, as thanking the God of his country.

No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.

No. 3. The Military Chief, *Van der Does.*

No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.

No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.

No. 6. Is a portrait of the Painter, *M. Wittkamp.*

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave

NO.	SUBJECTS.	ARTISTS.
95	Portrait of Sir Walter Raleigh. Presented by T. B. Freeman, ...	Vanderpool.
96	Cavalry Charge, ...	Vander Meulen.
97	Marine View (formerly in the Bonaparte Collection),	Jos. Vernet.
98	Portrait of Nicholas Duval, ...	Nicholas Duval.

NO.	SUBJECT.	ARTIST.
99	The Israelites crossing the Red Sea. Presented by Paul Beck,	Unknown.
100	Landscape. Presented by the Artist,	Russell Smith, P. A.
101	Fancy Head. Presented by the Artist,	Mrs. J. Sully Darley.
102	A Country School,	Horremans.
103	A Wedding, Bishop White officiating. Presented by Paul Beck	Krimmel.
104	Battle Piece,	Vander Meulen.
105	Marine (formerly in the Bonaparte Collection),	Jos. Vernet.
106	Portrait of Martin Luther's Wife, Catharine von Bora,	Van Lint.
107	Dead Game,	Jan. Fytt.
108	View of Niagara Falls (in Enamel). Presented by Eliza H. Burd,	Wm. Birch.
109	G. F. Cooke as Falstaff (in Water Colors),	C. R Leslie.
110	A Group of Angels, copied from Raphael's Heliodorus,	C. Vogel.
111	Dead Game,	Jan. Fytt.
112	G. F. Cooke as Richard III. (in Water Colors),	C. R. Leslie.
113	G. F. Cooke as Othello (in Water Colors),	do.
114	Spaniels,	Rademaker.
115	Rape of Europa. Presented by Paul Beck,	After Poussin.
116	Sea Port in Holland,	Storks.
117	A Horse Market. Presented by Mr. Biddle, of New York,	Peter Van Bloeman
118	Homer Reciting his Poems in the City of Argos,	Volozon.
119	Interior of a Dutch Kitchen,	Bertaux.
120	Dutch Courtship,	Grasbach.
121	Interior of a Cathedral by Torchlight, the Figures by Teniers,	Peter Neffs.
122	Interior and Still Life,	A. Ostade.
123	Chew's House, Germantown. Presented by Russell Smith,	Russell Smith, P. A.
124	Moonlight,	Van Goyen.
125	Landscape, with Cattle (after Cooper),	McMurtrie.
126	Infant Christ and St. John (after Raphael). Presented by J. A. Smith,	Unknown.
127	Barn Yard Fowls,	Schonman.
128	The Music Party,	Unknown.
129	Gentleman and his Valet,	Eckhout.
130	The Snow Shoveller,	J. G. Brown.

NO.	SUBJECT.	ARTIST.
131	Fourth of July in Centre Square, ...	Krimmel.
132	Embarkation of Columbus. Presented by Jos. Dugan,	P. F. Rothermel, P. A
	"The squadron being ready to put to sea, a deep gloom was spread over the whole community of Palos, at their departure, for almost every one had some relative or friend on board the squadron. The spirits of the seamen, already depressed by their own fears, were still more cast down at the affliction of those they left behind, who took leave of them with tears and lamentations, and dismal forebodings, as of men they were never to behold again."—*Irving's Life of Columbus.*	
133	St. Peter Delivered from Prison. Presented by Paul Beck.	Domenichino, 1605.
	And, behold, the angel of the Lord came upon him, and a light shone in the prison; and he smote Peter on the side and raised him up, saying, Arise up quickly; and his chains fell off from his hands.—*Acts* xii. 7.	
135	Head of a Female Saint. Presented by Mrs. Burd, .	After Carlo Dolci.
136	Portrait of John Locke. Presented by C. Pennington,	After Kneller.

ROTUNDA.

PAINTINGS—Continued.

NO.	SUBJECT.	ARTIST.
137	David returning thanks for his triumph over Goliath,	Schweminger.
138	The Murder of Rutland by Lord Clifford. Presented by the Leslie Family.	C. R. Leslie, R. A.
	Rutland. Oh! let me pray before I take my death; To thee I pray: sweet Clifford, pity me!	
	Clifford. Such pity as my rapier's point affords.	
	Rutland. I never did thee harm; why wilt thou slay me?	
	Clifford. Thy father slew my father; therefore die. *Shakspeare*, Henry VI., Part 3, Act 1.	
139	Baron Williams. A native of England who accompanied Captain Cook on his voyage around the world.	Hamilton, R. A.
140	Bonaparte Crossing the Alps (after David), . .	C. B. Lawrence.
141	Gil Blas securing the Cook in the Robber's Cave. Presented by Paul Beck, ...	John Opie, R. A.
142	Pat Lyon at his Forge, ...	J. Neagle, P. A.
143	Full length Portrait of G. F. Cooke, as Richard III. Presented by the Friends of the Actor, . .	T. Sully, P. A.
144	Adam and Eve, ...	Carlo Lotti.
	"And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof and did eat; and gave also unto her husband with her; and he did eat."—*Genesis* iii. 6.	
145	Mercury deceiving Argus. Presented by J. A. Smith, Esq., ...	Salvator Rosa.
146	The Tribute Money (after Rubens), ...	T. Sully, P. A.
	"And when they were come, they say unto him, Master, we know that thou art true and carest for no man; for thou regardest not the person of men, but teachest the way of God in truth. Is it lawful to give tribute to Cæsar or not?"—*Mark* xii. 14.	
147	The Evangelist St. Mark, ...	Domenichino.
148	Adoration of the Magi. Presented by Paul Beck,	Andrea Vicentino.
	"When they were come into the house they saw the young child with Mary, his mother, and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts; gold, frankincense, and myrrh."—*Matthew* ii. 11.	

NO.	SUBJECT.	ARTIST.
149	Full length Portrait of Washington, . . .	G. Stuart.
150	Death of Abel, ...	Carlo Lotti.
	"And Cain talked with Abel, his brother; and it came to pass when they were in the field, that Cain rose up against Abel, his brother, and slew him."—*Genesis* iv. 8.	
	STAINED GLASS OVER THE FRONT DOOR.	
151	Law (after Van Ostade), ...	J. and G. M. Gibson.
152	Washington (after Stuart), ...	do.
153	Christ Blessing Little Children, ...	do.
154	The Transfiguration (after Raphael), . . .	do.
155	Physic (after Van Ostade), ...	do.
156	Benj. West (after Sir T. Lawrence), . . .	do.
	Not on Exhibition.	
157	Portrait of Henry D. Gilpin, late President of the Pa. Academy of Fine Arts, ...	J. R. Lambdin.
161	Interior of an Iron Foundry, ...	Bas Otis.

SCULPTURE IN MARBLE.

164	Statue of Penelope. Presented by J. Rhea Barton. Esq., ...	Rinaldo Rinaldi.
	Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the suitors, determines to offer a trial of strength, in which she is sure of his triumph. She brings forth the bow and arrows of Ulysses, which she had carefully preserved during his absence, and bearing them majestically to the hall where the suitors are assembled, pauses at the threshold and announces her plan.	
	"Who first Ulysses' wondrous bow shall bend, And through twelve ringlets the fleet arrow send, Him will I follow, and forsake my home, For him forsake this loved, this wealthy dome."	
165	Hero and Leander, ...	Carl Steinhauser.

Hero was a priestess of Venus, at Sestos, on the coast of Thrace.

The loves of Hero and Leander are related in a poem attributed to a Grecian bard who bears the name of Musæus. Hero and Leander saw each other at a festival in

honor of Venus and Adonis, at Sestos, where he, among many of the people of Abydos, was present, and where they immediately became enamored of each other. Favored by the darkness of the approaching night, Leander stole into the temple, and confessed his love to the blushing maid. But the relations of Hero, and her sacred office, opposed the union of the lovers. No difficulties, however, could discourage Leander. He swam every night across the Hellespont to his mistress, guided by a torch which shone across the strait from the tower of Hero. Even the stormy season of winter could not deter the adventurous lover from his perilous visits; till at last, on one fatal occasion, his strength failed him, and the waves carried his lifeless body to the foot of the tower, where Hero anxiously awaited his accustomed arrival. Overcome with anguish at the sight, the love-distracted girl threw herself from its turret on the corpse of her lover, and perished there.

NO.	SUBJECT.	ARTIST.
166	Bust of H. Cannon,	H. Cannou.
167	Bust of Judge Hemphill,	Trentanova.
168	Bust of Alexander Hamilton,	
169	Bust of Henry Clay. Presented by D. W. Coxe,	H. Cannon.
170	Bust of Lafayette,	H. Greenough.
171	Bust of Benjamin Franklin,	Cerrachi.
172	Venus de Medici. Presented by H. Wykoff,	After antique.
173	Antinous of the Capitol. do.	do.
174	Bust of Emperor Commodus,	do.
175	Bust of Emperor Caracalla,	do.
176	Bust of Octavia, wife of Mark Antony. (Presented by Mrs. Gibson),	do.
177	Bust of Minerva,	do.
178	Bust of a Son of Niobe,	do.
179	Bust of a Daughter of Niobe,	do.
180	Dancing Bacchante,	C. M. Clodion.
181	Bacchante and Young Faun,	do.
182	Colossal Foot of Minerva. (Presented by Samuel Hazard, Esq.),	Antique.
183	Vase from the Buried City of Herculaneum,	do.
184	Fighting Gladiator, (in Bronze),	After antique.
185	Bust of Spring,	E. D. Palmer.
186	The Sleeping Hermaphrodite. (Presented by Mrs. Burd),	After antique.

This work was so much esteemed by the ancients that many antique repetitions of it have already been found. The best is that known as the Borghese, which was discovered near the hot baths of Diocletian, early in the seventeenth century. The mattress is modern, and was executed by Bertin in his early youth.

NO.	SUBJECT.	ARTIST.
187	Bust of Proserpine. (Presented by John Livezy, Esq.),	Hiram Powers.
188	Draped Female Figure, (mutilated.) (Presented by Dr. Griffith), ...	Antique.
189	The colossal head in marble of Napoleon Bonaparte, on one side of the front portico, was the gift of Mr. J. L. Moss, and is a copy of the head of the statue in the cortile of the Brera Palace at Milan, . .	After Canova.
190	Bust of Franklin on the opposite side of the portico, .	After Cerrachi.

191. The mutilated antique marble statue, of colossal proportions, standing in front of the Academy building, represents the Goddess Ceres. It was brought from Megara, in Greece, by Commodore Patterson, and presented by him to the Pennsylvania Academy.

CASTS IN PLASTER.

192	Impressions of 1886 Antique Gems from the Museums of Rome, Naples, and Florence, (21 cases), . .	Antique.
193	Medallion of Spring, ...	Thorwaldsen.
194	Medallion of Summer, ...	do.
195	Medallion of Autumn, ...	do.
196	Medallion of Winter, ...	do.
197	Medallion of Night, ...	do.
198	Medallion of Day, ...	do.
199	Original Model for the Sculptured Decorations over the entrance to the General Post-Office at Washington. (*Over the door of the S. W. gallery*), . .	Butti.

The keystone is a mask of Fidelity, marked by her usual emblems. In the spandrils are winged figures appropriately representing Steam and Electricity: the former, with a countenance indicating power and energy, applies his torch to the engine that hurls forward the railroad car; the latter, of bright and animated expression, holds in one hand the unfolded scroll, and from the other throws the lightning dart, indicative of the electric telegraph.

200	Napoleon I. (a Medallion imbedded in glass). Presented by Joseph Bonaparte to J. Breban, by whom it was presented to the Academy.	
201	Bust of Napoleon I., ...	
202	Talbot Hamilton (Medallion in wax), . . .	Miller.
203	Bust of Canova, ...	Canova.
204	Bust of Chief Justice Gibson, ...	Persico.
205	Bust of Raphael, ...	

NO.	SUBJECT.	ARTIST.
206	The East Gate of the Baptistery of St. John, at Florence (a Cast from the original bronze) . .	Lorenzo Ghiberti.

It exhibits two parts, divided into ten panels, containing bas-reliefs, the subjects of which are taken from the Old Testament. Varchi calls this gate a marvellous work, and perhaps unique in all the world. D'Agincourt considers it one of the most precious monuments of modern art. Michael Angelo judged it worthy to be "the Gate of Paradise."

1. This first bas-relief represents the creation of Adam and Eve;—also, when they ate the forbidden fruit; and when the angel drove them from Paradise.

2. Represents Adam and Eve with their children still young. Cain offers his first-fruits, and Abel sacrifices the best and the fattest of his flock. Cain tills the ground. In the distance Abel takes care of his flock. Cain, under the influence of envy, kills his brother. God appears to Cain, and asks him what he has done with his brother Abel.

3. Noah is coming out of the Ark: himself, his wife and children, and everything that was there. He offers a sacrifice. The rainbow appears as an eternal covenant between God and him. Noah is seen planting a vineyard, and, having taken of the juice of its fruit, he becomes drunken. In this condition he is scoffed at by Ham, but his two other sons cover him with a mantle.

4. Three angels appear to Abraham in the vale of Mamre. He is about to sacrifice his son Isaac. His servants go with him to the foot of the mountain, where he has commanded them to remain. An angel arrests the hand of Abraham, and shows him a ram for an offering in the place of his son.

5. Birth of Jacob and Esau. While Esau is at the chase, Jacob, assisted by Rebecca, his mother, receives the blessing of Isaac, by covering his hands and neck with the skin of a goat, in order that his father, who could not see, might believe, from his hairy hands, that it was Esau his brother.

6. Incidents in the life of Joseph. He is put into a well by his brethren; then, sold to Potiphar, he explains the dreams of Pharaoh; he foretells the dreadful famine which threatens Egypt, and provides for it abundantly. Pharaoh admires his wisdom, and crowns him with honors. Jacob sends his sons to Egypt to buy corn; Joseph recognizes his brethren, and gives them a great feast. Has the golden cup hid in the sack of Benjamin, and, after it has been found, Joseph makes himself known to his brethren.

7. Represents Moses on the top of Mount Sinai, receiving from God the tables of law. Lower down, and separately, Joshua is seen prostrate, and, at the foot of the mountain, the terrified Israelites awaiting the return of their Lawgiver.

8. While the Ark carried by the Levites is stopped in the middle of the Jordan, Joshua passes over, followed by the Israelites. Twelve men, chosen from the twelve tribes, take from the river each a stone to form the monument commemorative of this miraculous passage. Farther on are seen the twelve tents erected by the order of Joshua, and in the background the Holy Ark carried around the walls of Jericho, which the Jews took in seven days, the walls having been thrown down by the sound of trumpets only.

9. David, the Conqueror of Goliah, defeats the Philistines, and returns in triumph,

carrying the head of the giant in his hand. The people of God meet him singing, "Saul has killed his thousands, and David his tens of thousands."

10. Represents the Queen of Sheba, with her vast retinue, visiting Solomon, and offering him rich presents.

The fields or frames which surround the panels, exhibit little niches, with twenty small upright figures, representing sibyls and prophets; four figures recumbent, and twenty-four heads, among which is the portrait of the artist, Lorenzo Ghiberti, and that of his father and master Bartoluccio, who assisted him in the work. Near these busts is this inscription:—

Laurentii Cionis de Ghibertis opus, mira arte fabricatum.

The frame, also of bronze, is enriched with festoons of fruits and flowers, with birds and beasts.

NO.	SUBJECT.	ARTIST.
207	Bust of Judge Hopkinson,	Cleavenger.
208	Bust of Washington Allston,	do.
209	Bust of Innocence,	C. A. Fraiken.
210	Bust of Alexander Hamilton,	
211	Bust of W. C. Bryant,	Brackett.
212	Bust of J. Frazee,	Frazee.
213	Bust of Captain Lawrence,	
214	Bust of Dr. Benjamin Rush,	Wm. Rush.
215	Bust of Nicholas Biddle,	
216	Bust of Judge Marshall,	Frazee.
217	Bust of Raphael (duplicate),	
218	Bust of Commodore Bainbridge,	Wm. Rush.
219	Statue of Mercury,	John of Bologna.
220	Bust of Washington,	Houdon.
221	Bust of William Strickland,	Peittrich.
222	Statue of Hebe (Goddess of Health),	Modern French.
223	Bust of Thomas Moore,	
224	Bust of Robert Burns. Presented by John Gibson,	
226	Bust of Bonaparte (in early life),	
227	Bust of J. Q. Adams,	Hiram Powers.
228	Bust of Wm. Rush (cast from the bust carved out of a pine tree knot),	W. Rush.
229	Bust of Benjamin West. Presented by Wm. Vaughan,	Chantry, R. A.
230	Battle of the Centaurs and Lapithæ. Original model (in the centre of Rotunda). Presented by the Artist,	John Lough.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited

to the festivity. One of them, *Eurytius*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also seen active in the conflict. One of the Centaurs, dressed in lions' skins, is thus described by Ovid:—

"E'en still, methinks, I see Phœocomes;
Strange was his habit, and as odd his dress;
Six lions' hides, with thongs together fast,
His upper part defended to the waist,
And when man ended the continued vest,
Spread on his back the trappings of a beast."

The Academy formerly possessed a cast of the colossal statue of Milo by this artist, probably his finest work, but it was destroyed in the fire of 1845.

GALLERIES OF CASTS FROM THE ANTIQUE, ETC IN THE LOWER STORY.

NO.	SUBJECT.	ARTIST.
231	Dying Gladiator (erroneously so called), ...	Antique

This statue is justly esteemed one of the very finest in the world, most remarkable for truth and simplicity. The original marble is at Rome, in the Capitol, where it was placed by Pope Clement XII., previous to which it had been at the Villa Ludovisi. It is now considered to represent a Gaul mortally wounded on the battle-field, which is strewn with instruments of warfare. The false name will no doubt always attach to it, and Byron's immortal stanza describing it under that appellation will also remain an enduring association.

"I see before me the Gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops ebbing flow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone.
Ere ceased the inhuman shout which hail'd
The wretch who won."—*Byron*.

NO.	SUBJECT.	ARTIST.
232	Venus of Arles, ...	Antique.
	The original is in the Louvre. It is said to be a copy from that of Praxiteles, which was in bronze. It was found in the Roman theatre at Arles, in France.	
233	Antinous of the Vatican, ...	do.

This statue is now known to represent Mercury, and not Antinous. The original is of Pentelic marble of the finest quality, and was found at Rome on Mount Esquiline, near the hot baths of Titus, during the pontificate of Paul III., who deemed it worthy of being placed in the Vatican Belvidere, near the Apollo and Laocoon. Nicolo Poussin drew from this figure, in preference to all others, his proportions of the human form.

234	Germanicus, ...	Antique.

This admirable statue is no longer believed to represent Germanicus, for whom it is too old, but Mercury; except that, in the shape, and with the attributes of the God of Eloquence, the ingenious artist has offered us the features of a Roman orator. The original is in the Louvre. It is attributed to Cleomenes, a Grecian sculptor, son of the Athenian of that name, and was found at the villa Negroni, near Rome. It is of Parian marble.

235	Antinous of the Capitol, ...	Antique.

Antinous was a beautiful youth for whom the Roman Emperor Hadrian entertained a strong affection, and many sculptors were employed to make statues of him, sometimes as Apollo, but more frequently simple portrait statues, like the one before us. The grace and modelling of this figure are such that it can only be praised in superlatives; it is not only beautiful, but beauty itself, "Elysian beauty, melancholy grace." After having belonged to the collection of Cardinal Alexander Albani, it was removed to the Museum of the Capitol, where it now remains.

236	Dancing Faun, ...	Antique.

The original is in the Tribune at Florence, and is regarded as one of the most admirable statues of antiquity. With his right foot he plays on a musical wind instrument resembling an accordeon. When found, this statue was in fragments, and its restoration by Michael Angelo has always been regarded as a work of extraordinary skill.

237	Head and Trunk of the Venus Milo, ...	Antique.
238	A Boy Wrestling with a Goose, ...	Bœthus, of Carthage.
	The original of this, in Pentelic marble, was found at Roma Vecchia, about a league and a half from Rome, and is a duplicate of a bronze mentioned by Pliny. The head of the boy is a restoration	
239	Psyche, of Naples—a fragment, ...	Antique.
	The original in the Museo Borbonico at Naples. It is the upper part of a lovely female figure. It was found in the Amphitheatre of Capua.	

NO.	SUBJECT.	ARTIST.
240	Boy extracting a Thorn from his Foot, . . .	Antique.
	The original is in the Capitol at Rome, and an antique duplicate in bronze is in the Louvre, and antique marble in the Uffizi, Florence.	
241	Aristides, ...	do.
242	Diana of Gabii, ...	do.
	The original is in the Louvre. The goddess is in the act of adjusting her mantle. She walks along "in maiden meditation, fancy free." It was found in the forum of Hadrian at Gabii, near Rome.	
243	Atlas, ...	do.
244	Cupid, called Genius of the Vatican, . . .	do.
245	Torso of a Dancing Faun, ...	do.
246	Boy extracting a Thorn (duplicate), ...	do.
247	Venus de' Medici; or, Venus Aphrodite, . . .	Cleomenes, of Athens.

She was the Goddess of Beauty, Mother of Love, Mistress of the Graces and of Pleasures. The original is in the Tribune of the Uffizi at Florence. It is one of the most perfect statues of antique sculpture. The site of its discovery is uncertain. In the 16th century it adorned the Villa Medici, at Rome, and was transferred to Florence in 1680.

248	Torso of Hercules (called Michael Angelo's torso, who studied this more than any other model, and declared that he derived from it his principles of composition), sometimes called the Trunk of the Belvidere, ...	Apollonius.

This inimitable fragment was found at Rome in the fifteenth century, near Pompey's theatre, and was placed by Julius II. in the garden of the Vatican, where it was diligently studied by the great artists of his period, who raised their profession to so elevated a position in the estimation of men. No veins are represented on the hero's body, although he has passed his youth—hence Winckelmann inferred that it represented the Apotheosis of Hercules. It is of Pentelic marble, and an inscription on the rock says that Apollonius, son of Nestor the Athenian, executed it. Nothing was known of a higher style of art until the works of Phidias (the Elgin marbles) were brought to light early in the present century.

249	Discobolus, preparing to throw the Quoit, . . .	Antique.
	The young athleta seems measuring with his eye the distance to which he will cast the discus. This fine figure was found at a place called Colombaro, about three leagues from Rome, on the Appian Way, where it is thought the Emperor Gallienus had a palace. It is of Pentelic marble, and adorns the Vatican, where it was placed by Pius VI.	

NO.	SUBJECT.	ARTIST.
250	Venus Victrix, called Venus of Milo, ...	Antique.
	The original is in the Louvre. It is unsurpassed, among the works of antiquity, for grandeur of form united with feminine beauty. It was found in the island of Milo, the ancient Melos, about the year 1822.	
251	Cephissus (formerly called Ilissus), from the Elgin marbles, ...	Phidias.

This statue and that of Theseus (No. 253) are among the very finest works that have come down to these times from the great sculptors of antiquity. They decorated the Temple of Minerva at Athens, and are undoubtedly the work of Phidias. The horse's head (No. 261) is a wonderful production of the same master hand. They were placed in the pediment of the Parthenon four hundred and forty years before the birth of Christ, and remained in that situation until removed to London by Lord Elgin in 1808. The British Government purchased from him the whole collection of fragments from that building for the sum of $175,000, an amount altogether inadequate, considering the expense attending their removal and the actual intrinsic value of these works as models for the study of artists.

252	Laocoon and his Sons, ...	Agesander, &c.

This group is the joint production of three famous sculptors of ancient Greece, Agasander, Polydorus, and Sthenodorus. It is now in the Belvidere of the Vatican, along with the most famous of the statues of Apollo. Laocoon, Priest of Apollo, was commissioned by the Trojans to offer sacrifice to Neptune to render him propitious to their cause. During the sacrifice two serpents issued from the sea and attacked Laocoon's two sons who stood near the altar. The father immediately attempted to defend them, but the serpents falling upon him also, crushed him in their complicated folds till he expired in the greatest agony. This group is the most powerful in expression amongst all the antique works of art. It was found in the palace of Titus at Rome, in 1506.

253	Theseus (from the Elgin marbles), . . .	Phidias.
254	Apollo Belvidere, ...	Antique.

Son of Jupiter and Latona, and father of Æsculapius. When Apollo was grown up he went to Pytho or Delphi, where he killed the enormous serpent Python, which infested the surrounding country. The original is in the Belvidere of the Vatican. It is the work of a Grecian sculptor, and among the most celebrated statues of antiquity. It was found in the palace of Nero, at Antium, not far from Rome.

255	Fighting Gladiator, ...	Agasias.
	The author of this well-known marble statue was Agasias, a sculptor of Ephesus, the son of Dositheus. He probably flourished about 450 B. C. The original statue now in the Louvre was found among the ruins of a palace of the Roman Emperors, at Capo d'Anzo, the Ancient Antium. It represents one of those Gladiators who fought upon the Arena for the amusement of the Romans.	

NO.	SUBJECT.	ARTIST.
256	Son of Niobe, ...	Antique.
	The original is in the Uffizi Gallery at Florence. It is one of the figures of the group of Niobe and her children. He kneels and looks up, seeking to avert the anger of Apollo. The group was found beyond the gate of S. Giovanni at Rome.	
257	Suppliant Youth, ...	do.
258	Head and Trunk of Cupid, called the Genius of the Vatican (duplicate), ...	do.
259	Morning and Evening, ...	Michael Angelo.
	Two figures at the base of the monument to Lorenzo de' Medici in the sacristy of the Church of S. Lorenzo at Florence. Michael Angelo was born at Florence in 1474, and died in 1563.	
260	Day and Night, ...	do.
	Two figures forming part of the monument to Giuliano de' Medici in the sacristy of the Church of S. Lorenzo at Florence.	
261	Head of the Horse of Night, ...	Phidias.

The original marble of this wonderfully fine head is in the British Museum, among the collection of sculptures, by Phidias, brought, by the Earl of Elgin, from the Temple of Minerva, at Athens, and hence called the Elgin marbles. It occupied an angle in the pediment, and projected over the cornice, thus breaking the line which might otherwise seem too rigidly to confine the composition of the frontispiece. The chariot of night sinks into the ocean as the sun rises in the east. This head is esteemed superior beyond comparison to anything else of the kind extant. It was sculptured four hundred and forty years before Christ.

262	Venus Genetrix, ...	Antique.
263	Colossal Feet of the Farnese Hercules, . . .	do.
264	Life-sized Anatomical Figure (modern), . . .	Houdon.
265	Cupid Sleeping in a Shell, supported by Dolphins, .	Modern.
266	Venus of the Bath, ...	Antique.
267	Small Crouching Venus, ...	Modern.
268	Milo of Crotona, ...	Puget.

This cast presents only a portion of Puget's statue, as seen in the sculpture gallery of the Louvre. This celebrated athlete was early accustomed to carry the greatest burdens, and became by degrees a monster of strength. Wonderful stories are related of his performances while in the flower of his vigor. But in the decline of life he undertook to tear up a large tree by the roots, and rend it into fragments. While thus engaged, his strength being partly exhausted, his hand became inextricably fastened in a cleft of the wood which had sprung back forcibly, and there being no assistance near, he was devoured by wild beasts of the forest.

NO.	SUBJECT.	ARTIST.
269	Castor and Pollux, ...	Antique.
	Twin sons of Leda, wife of Trendarus, King of Sparta. The brothers cleared the Hellespont and the neighboring seas from pirates, from which circumstance they have always been deemed the friends of navigation.	
270	Silenus holding the Infant Bacchus, ...	do.

Silenus, a demigod, who became the nurse, the preceptors and attendant of the god Bacchus. He was, as some supposed, the son of Pan. Bacchus was son of Jupiter and Semele, daughter of Cadmus. The original is in the Louvre. It was found at Rome on the site of the Portico of Octavia. Antique duplicates of this, as of many of the ancient statues, are met with in other collections of old marbles.

271	The Townley Venus, ...	Antique.
	The original of this beautiful figure adorns the British Museum. It derives its distinguishing name from its former owner, whose entire collection of antique marbles was purchased by the British Government as a nucleus of a national museum of ancient sculpture.	
272	Jason (usually called Cincinnatus), ...	do.

The original is in the Louvre at Paris, is of Pentelic marble, and was for some time in the apartments at Versailles, previous to which it was at the Villa Montalto or Negroni. The left arm, the hand, and part of the right leg are modern. The ploughshare, feet, sandal, and all that belong to the plinth are antique.

In order to calm the suspicious inquietude of his uncle Peleus, King of Thessaly, this warrior led a rural life, and was cultivating his fields, when a messenger from the king came to invite him to sacrifices in honor of Neptune. Jason has just left his occupation, which is indicated by the ploughshare at his feet; he is in the attitude of tying his sandal on his right foot, but we see that he is listening to the messenger. One can readily surmise that the other foot is to remain bare, and that the hero will show in his person, to Peleus, *the man with one sandal* announced by the oracle as his murderer. Thus the figure, although alone, has all the charm of a group, and recalls to the mind an entire history.

273	The Knife Grinder, or Listening Slave, ...	Antique.
	One of the five famous marbles in the Tribune of the Uffizi, Florence.	
274	Colossal Head of Jupiter, ...	do.

This is the grandest and most sublime of all ancient monuments representing the image of the *master of gods and men.* Serenity, mildness, and majesty are imprinted on the features of this incomparable head, and perfectly express the idea of the epithet *mansuetus*, which the ancients attribute to Jupiter. This bust, of the marble of Luni, is in the Vatican Museum, where Pius VI. placed it. It was found in the ruins of La Colonia Otriculana, now called Otricoli, seventeen leagues from Rome, on the Flaminian Road. Probably it is part of a colossal statue.

NO.	SUBJECT.	ARTIST.
275	Bust of Menelaus,	Antique.
276	Bust of a Gladiator,	do.
277	Bust of Minerva,	do.
278	Bust of Ariadne,	do.
	The beloved of Bacchus appears in all her beauty. This superb head of Pentelic marble is in the Museum of the Capitol at Rome.	
279	Bust of Apollo,	do.
280	Bust of Romulus,	do.
281	Bust of a Female,	do.
282	Half Figure of Marsyas being flayed,	do.
283	Bust of Castor,	do.
284	Bust of Niobe (the original at Florence),	do.
285	Bust of Alexander,	do.
	The original, in Pentelic marble, is now in the museum of the Louvre, and is the only authentic likeness known to be extant, except those on medals. It was found at Tivoli (the ancient Tibur) in 1779.	
286	Bust of Antisthenes,	do.
	He was founder of the sect of the Cynics, by whose means Melitus was put to death and Anytus banished for their persecution of Socrates.	
287	Bust of Caracalla,	do.
288	Bust of Euripides,	do.
289	Bust of Minerva,	do.
290	Bust of Diana,	do
	This cast is made from the famous statue in the Louvre, acknowledged to be the finest of all the Dianas that have been preserved to modern times. It was formerly at Versailles, and has been in France ever since the time of Henry IV.	
291	Male Head,	do.
292	Bacchus of the Vatican,	do.
293	Bust of Achilles,	do.
294	Bust of Pollux,	do.
295	Bust of a Laughing Faun,	do.
296	Bust of Genius of the Vatican,	do.
297	Bust of Xenophon,	do.
298	Bust of Phocion,	do.

NO.	SUBJECT.	ARTIST.
299	Bust of Augustus Cæsar, ...	Antique.
	This excellent bust, the best and most perfect of those that trace the features of this Prince, is of Parian marble, and was formerly in the cabinet of the Bevilaquo family, at Verona. It is now at Vienna.	
300	Bust of Socrates, ...	do.
301	Bust of Son of Niobe (from the original at Florence),	do.

NORTHWEST ROOM—LOWER STORY.

302	Frieze of the Parthenon, ...	Phidias.
	The originals of these beautiful bas-reliefs are among the Elgin marbles in the British Museum. They are a series of sculptures, designed by Phidias, executed by him and his pupils, and attached along the upper part of the outside of the cella of the Parthenon under the colonnade. They represent the whole of the solemn procession to the great temple of Minerva during the Panathenaic Festival.	
303	The Frieze of the Temple of Phigalia, ...	Ictinus.
	The originals of these bas-reliefs are among the Phigalian marbles in the British Museum. They are a series of sculptures designed by Ictinus, the contemporary of Phidias, and carried along the interior of the cella of the temple of Apollo near Phigalia. They were found in the ruins of that temple.	
304	Singing School (alto relievo), ...	Luca della Robbia.
	The original marble of this admirable group is in the Uffizi Gallery at Florence, and that city abounds with works by him and his school.	
305	Venus Anodyomene, called de' Medici (cast without arms, a duplicate), ...	Cleomenes.

In the original marble statue at Florence, as seen in the cast in the adjoining gallery, the whole right arm and part of the left forearm are modern, having been added by a Florentine artist in the latter end of the seventeenth century. The air of affectation apparent in the action of the restored work is absent from this one. The artist to whom the statue is attributed lived about two hundred years before Christ—was the son of Apollodorus, and father of that other Cleomenes who sculptured the Mercury, miscalled Germanicus. He was famous for his skill in representing female beauty, and Pliny relates that a Roman knight became enamored of a statue by him of a Thespiade transported from Greece to Rome by L. Mummius. This work is of Parian marble of an unusually fine grain. At a time when money was of much greater

value than now, Cosmo III., Grand Duke of Tuscany, was offered one hundred thousand livres for this statue; but of course it was declined. It is believed to have been found at Hadrian's Villa, near Tivoli; but about this there appears some uncertainty.

NO.	SUBJECT.	ARTIST.
306	Head of Son of Laocoon,	Agesander of Rhodes.
307	Do. do.	do.
308	Bust of a Girl with Phrygian Cap,	Antique.
309	Head of Julius Cæsar,	do.
310	Head of a Muse,	do.
311	Passion, a female head,	do.
312	Bust of Euripides (terminal duplicate),	do.
313	Bust of Alcibiades,	do.
314	Bust of Antisthenes (duplicate),	do.
315	Bust of Hercules (middle life),	do.
316	Bust of Euripides,	do.
317	Bust of a Cynic,	do.
318	Do. (duplicate),	do.
319	Bust of Daughter of Niobe,	do.
320	Do. do.	do.
321	Bust of a Vestal,	do.
322	Bust of Xenophon (duplicate),	do.
323	Bust of Homer (the original in the Louvre),	do.
324	Bust of Seneca,	do.
325	Bust of Cicero,	do.
326	Bust of Titus,	do.
327	Bust of Sappho,	do.
328	Bust of Omphale,	do.
329	Bust of Apollo (duplicate),	do.
330	Bust of Junius Brutus,	do.
331	Bust of Nero,	do.
332	Bust of Diana (duplicate),	do.
333	Small Torso of a Venus,	do.
334	Small Head of Apollo,	do.
335	Laughing Faun,	do.
336	Bust of Demosthenes (terminal),	do.
337	Head of a Muse,	do.
338	Small Female Torso,	do.
339	Bust of a Muse,	do.

NO.	SUBJECT.	ARTIST.
340	Bust of Hippocrates (terminal),	Antique.
341	Bust of Octavia,	do.
342	Bust of a Muse,	do.
343	Small Head of Jupiter,	do.
344	Head of Daughter of Niobe,	do.
345	Head of Isis,	do.
346	Mask of a Daughter of Niobe,	do.
347	Mask of Juno,	do.
348	Mask of Silenus,	do.
349	Mask of St. Jerome,	
350	Mask of Dying Ajax,	Michael Angelo.
351	Mask of Marcus Aurelius,	Cast from antique.
352	Mask of Jupiter (colossal),	do.
353	Mask of Dying Alexander,	do.
354	Mask of Mercury,	do.
355	A large Mask of a Female (unknown),	do.
356	A small Male Torso,	do.
357	Four Legs of a Hound,	Cast from nature.
358	Head of a Greyhound,	do.
359	Female Hand (spread),	Cast from statue.
360	Male Hand (on scroll),	do.
361	Male Hand (spread),	Cast from nature.
362	Male Foot (showing sole),	do.
363	Pair of Mouths (colossal),	Cast from statue.
364	Pair of Ears (colossal),	do.
365	Pair of Female Hands (in supplication),	Cast from statue.
366	Open Male Hand (bent back),	Cast from nature.
367	Open Male Colossal Hand (bent forward),	Cast from statue.
368	Male Left Hand (open),	Cast from nature.
369	Female Right Hand (resting),	Cast from statue.
370	Pairs of Eyes (right and left) and Noses,	do.
371	Female Hand holding a Rose,	do.
372	Child's Forearm and Hand,	Cast from nature.
373	Female Right Hand and Wrist (not resting),	Cast from statue.
374	Child's Foot,	Cast from nature.
375	Female Left Hand (resting),	Cast from statue.
376	Female Hand with Ruffle (resting on cushion),	do.

NO.	SUBJECT.	ARTIST.
377	Female Hand (resting on block),	Cast from statue.
378	Female Right Hand (resting on palm),	do.
379	Male Left Hand (resting on side),	Cast from nature.
380	Pair of Male Right Feet (resting on toes),	do.
381	Female Left Foot,	do.
382	Pair of Eyes,	Cast from statue.
383	Right Knee,	Cast from nature.
384	Male Right Foot,	Cast from statue.
385	Infant's Foot,	Cast from nature.
386	Pair of Female Feet (crossed),	Cast from statue.
387	Anatomical Foot,	do.
388	Female's Right Foot (deformed),	Cast from nature.
389	Foot of Apollo,	Cast from statue.
390	Foot of Venus de' Medici,	do.
391	Hand clenching Stick,	Cast from nature.
392	Hand resting on Fingers (with banded wrist),	Cast from statue.
393	Pair of Clasped Hands (resting on cushion),	do.
394	Right Hand suspended by the Wrist, with scroll,	do.
395	Pair of small Female Hands (left one resting on cushion),	do.
396	Fragment of a Colossal Ear,	do.
397	Captive Cupid (a statuette),	C. A. Fraiken.
398	Do. do. (duplicate),	do.
399	Lioness,	
400	Bull,	
401	Cow and Calf,	
402	Head—an Egyptian caryatide,	Cast from statue.
403	Nine Skulls in Plaster,	Cast from nature.
404	John the Baptist Decapitated (statuette),	Paul Duggan.
405	Leg of a Female (resting on block),	Cast from statue.
406	Anatomical Leg,	Cast from nature.
407	Female Arm with Hand,	Cast from statue.
408	Venus and Bird (statuette),	C. A. Fraiken.
409	Legs and Head of Napoleon's Horse (presented by T. Sully),	Cast from nature.
410	Head of a Newfoundland Dog,	do.
411	Head of a Bloodhound,	do.
412	Head of Innocence (duplicate),	C. A. Fraiken.

NO.	SUBJECT.	ARTIST.
413	Male Arm,	Cast from nature.
414	Male Hand Pointing with Stick,	Cast from statue.
415	Male Forearm Grasping,	do.
416	Do. do.	do.
417	Bas-Relief, Agrieulture,	Modern.
418	Bas-Relief, Commeree,	do.
419	Bas-Relief, Arts,	do.
420	Bas-Relief, Literature,	do.
421	Torso—showing Back,	Cast from nature
422	Torso—showing Breast,	do.
423	Flexed Male Arm,	do.
424	Front of Male Foot,	From nature.
425	Pile of Books,	do.
426	Bust of a Gentleman (unknown),	
427	Grapes and Leaves,	Cast from nature.
428	A Gymnast,	Antique.
429	Small Statuette of Perieles,	do.
430	Small Statuette of Jupiter,	Cast from the antique.
431	Small Bust of a Crying Child,	do.
432	Portrait Bust of a Lady (unknown),	Modern.
433	Small Lioness,	Antique.
434	Male Mask,	
435	Bust of Gen. Grant. Presented by Wm. Struthers,	Jos. Bailly.
436	Bas-Relief, Instrumental Musie,	Modern.
437	Bas-Relief, Vocal Musie,	do.
438	Bas-Relief, Feast of Bacchus,	Antique.
439	Bas-Relief, of a Wreath,	do.
440	Bas-Relief, Laurel Wreath,	do.
441	Bas-Relief, Sacrifieial,	do.
442	Six Bas-Reliefs of Pagan Deities—Jupiter, Juno, Minerva, Diana, Mars, and Mercury,	do.
443	Bas-Relief of Charlotte Corday,	Modern.
444	Child at Play (statuette),	do.
445	Cynic (duplieate),	Antique.
446	Laughing Faun (duplicate),	do.
447	Prometheus,	Prof. S. F. B. Morse.
448	Diana. Presented by Mrs. Hopkinson,	Houdon.

NO.	SUBJECT.	ARTIST.
449	Male Torso,	Antique.
450	Do.	
451	Cupid and Psyche,	Copied from antique.
452	Milo Devoured by Wild Beasts,	Prof. S. F. B. Morse.
453	Bust of Duke of Wellington,	Chantry.
454	Bust of Paul Jones,	Wm. Rush.
455	Bust of Dr. Wistar,	
456	Bust of Gen. Moultrie,	J. S. Cogdell.
457	Bust of Lord Nelson,	
458	Bust of Wm. Darlington, M. D.,	
459	Bust of Washington,	From Canova's statue.
460	Bust of Henry Clay,	
461	Bust of Paul Weber,	
462	Bust (unknown),	
463	Do.	
464	Passion, a Female Head (duplicate),	
465	Head of Socrates (mutilated),	Cast from antique.
466	Head of Laughing Child,	C. A. Fraiken.
467	Four Colossal Feet of Hercules (duplicate),	Cast from antique.
468	Bust of Washington,	W. Rush.
469	Bust of Gen. Meade,	Jos. Bailly.
470	Bust of Venus. The original marble in the Pitti Palace, Florence,	From Canova's statue.
471	Bust of Voltaire. Presented by Wm. Rush,	
472	Anatomical Arm (flexed),	Modern.
473	Bust of Lady (unknown),	do.
474	Bust of I. P. Davis,	
475	Bust of Judge Marshall,	
476	Bust of Gentleman, (unknown),	
477	Bust of Dr. Physick,	
478	Bust of Gentleman (unknown),	
479	Bust of a French Marshal,	
480	The Impotent at the Gates of the Beautiful. Bas-Relief,	
481	Peter's Charge,	
482	A Statuette of Mercury,	
483	Female Left Hand,	

NO.	SUBJECT.	ARTIST.
484	Clenched Hand of a Youth	Cast from statue.
485	Small foot, Atlas'	do.
486	Male Right Foot	Cast from nature.

FRAMED PRINTS AND DRAWINGS IN DIRECTORS' ROOM.

NOT ON EXHIBITION.

487	The Lord's Supper (after Leonardo da Vinci), . .	Raphael Morghen.
488	The Sortie at Gibraltar (after Trumbull), . . .	William Sharp.
489	Charles Carroll of Carrollton, ...	C. Harding.
490	The Destroying Angel (original engraving), . .	John Martin.
491	The Deluge (original engraving), ...	do.
492	Belshazzar's Feast, "	do.
493	Joshua Commanding the Sun to Stand Still (original engraving). These four Martins were presented by Mrs. Hopkinson, ...	do.
494	Napoleon le Grand (after Gerard), ...	A. B. Desnoyers.
495	Portrait of Washington (original lithograph), . .	Rembrandt Peale.
496	Madonna della Seggiola (after Raphael), . . .	Raphael Morghen.
497	Jos. Hopkinson, late Pres. P. A. (after T Sully), .	John Sartain.
498	Hon. H. D. Gilpin, late Pres. P. A. (after photograph by Ulke), ...	John Sartain.
499	Photograph of the Lady Students of the Academy making the Academy's U. S. Flag, . . .	
500	Bishop White (after Henry Inman). Presented by J. McMurtrie, ...	Wagstaff.
501	Scene from "Taming of the Shrew" (after C. R. Leslie). Presented by Jas. McMurtrie, ...	Charles Rolls.
502	Greek Fugitives (after Sir Chas. Eastlake). Presented by Jas. McMurtrie, ...	J. Goodyear
503	The Death of the Earl of Chatham (after Copley), .	Bartolozzi.
504	Lot and his Two Daughters (after Guereino). Presented by A. May Stevenson, ...	Raphael Morghen.
505	Faust and Margaret (daguerreotype), . . .	Langenheim.
506	Noureddin and the Fair Persian (daguerreotype), .	do.
507	Daguerreotype of Steinhauser's Hero and Leander, .	
508	Architectural Design for Stores in Front of the Academy Building, ...	Carver & Hall.

NO.	SUBJECT.	ARTIST.
509	Lithographic Drawing of the National Monument at Washington, ...	C. Fendrick.
510	Greek Fugitives (water color). Presented by A. Hart, Esq., ...	After E. P. Stephonoff.
511	Descent from the Cross. Presented by R Case Clark,	After Richard Westall.
512	Photograph. Lady Students of the Academy making the Flag. Presented by Caleb Cope, Esq., . .	

DESCRIPTION OF WEST'S GREAT PICTURE,

CHRIST REJECTED,

NOW ON EXHIBITION AT THE

PENNSYLVANIA ACADEMY OF THE FINE ARTS,

1025 CHESTNUT ST., PHILADELPHIA.

Benjamin West's colossal painting, known as Christ Rejected, has been by general consent pronounced the finest production of his genius, and its excellence is the more remarkable as the artist had nearly attained the venerable age of eighty when he undertook the herculean labor of covering this enormous canvas. Critically considered, it is worthy of the highest commendation, and would rank high in any epoch or School of Art. For conception, composition, drawing, expression, dramatic effect, and all other requisites of high historic art, it is equally remarkable.

The artist has succeeded in the one most essential quality of an historical painting—he has told the story clearly, so that a description of the action and the characters may almost be regarded as a work of supererogation. The central point of interest, the figure of our Saviour, so difficult to portray and so seldom successfully rendered, in this picture realizes our highest conceptions; the divine resignation ennobles the human suffering. The bound hands loosely hold the derisive semblance of a sceptre, the serene brows bleed under the crown of thorns, while the patient shoulders are receiving the added mockery of a regal mantle. Near by stands a man with rods, ready to inflict the scourging by which Pilate hoped to appease the wrath of the multitude, while in the foreground lies the instrument of an ignominious death to which the fanaticism of the Pharisees condemned Jesus. Standing in front of Christ, with hand outstretched toward him, Pontius Pilate appeals to the people whether they will not select him as the criminal to whose liberation they have a right at that feast, but their eager faces and uplifted hands reject Christ, and demand Barabbas, who, bared to the waist, with hands bound behind him, stands at the opposite side of the picture, near the prison portal, looking out sullenly yet hope-

fully from beneath his villanous brows. In close proximity we see the two thieves in shackles who subsequently suffered with our Saviour on Calvary, their final behavior on the cross already foreshadowed by their contrasted expressions of countenance. Prominent in the centre of the picture stands the richly-apparelled High Priest, Caiaphas, who, with extended arms, suiting the action to the word, leads the cry of "Crucify him! crucify him!"

Among the infuriated multitude appear some of Jesus' followers: Joseph of Arimathea, with calm grief, watches the course events are taking; James the Less, younger and more hopeful, with clasped hands and parted lips, breathlessly awaits the decision; while Peter, already ashamed of the desertion of his Master in the hour of trial, weeps bitter tears of repentance. In the foreground a group of female friends and disciples openly express their distress. Mary Magdalene, kneeling upon the arms of the cross, hopes by her demonstrative sympathy to impart a ray of comfort to her Lord. Mary, the mother, already finds a son in John the Beloved Disciple, who supports her and sympathizes with her maternal grief. Mary, the wife of Cleophas, and other pious women of Galilee, form a lamenting group around her. Another weeping spectator of the scene is the wife of Pontius Pilate, who stands in the gallery beneath the central arch. She remembers her dream, and is depressed by many forebodings. She is accompanied by Herod, the grave man robed in royal purple, and attended by a few of the military guard.

In the foreground, to the left, a gigantic executioner, hardened by his trade into indifference to the interest of the moment, is explaining the mode of crucifixion to two boys, who shrink from him with horror. On the steps of the platform upon which Christ is arraigned, stands, with his family, the centurion, who, at the crucifixion, confessed, "Truly this man is the Son of God." The artist has skilfully designated the period of time and the ruling power by introducing a Roman soldier bearing a standard, upon which is carved the bass-relief of the Roman Emperor Tiberius, with the inscription—IMP. CÆS. TIBERIUS. The extent of the Roman sway over the nations of the earth is intimated by the barbarian dress and features of the soldier.

The architecture of the Judgment Hall, or Prætorium, is of a solemn and dignified character, befitting its purpose. The two opposing porticoes adorn the fronts of

"A palace and a prison on each hand."

The gallery in front of the arches in the background is filled with spectators agitated by conflicting emotions, but it is unnecessary to particularize them further. It cannot be denied that no composition in the whole range of Art has more completely mastered the difficulty of combining such an abundance of material without producing any impression of superfluity. The canvas measures seventeen feet in height by twenty-two feet in length,

and contains over a hundred figures, but they are introduced with so much skill that not one obtrudes itself to the detriment of another more important, not one is felt to be unnecessary to the narration of the story.

There has long existed a tendency to underrate the merit of this artist's productions, but its origin is clearly traceable to the jealous rivalry of Haydon and his literary adherents. The Prince Regent of England, afterwards George IV., was under this influence, and when he became king, in the course of some alterations at Windsor Castle, he ordered a number of West's pictures to be placed among refuse material in a lumber-room. Sir Thomas Lawrence, the artist, who had succeeded West as President of the Royal Academy, happening to be present, remarked, "Your Majesty will pardon me, but allow me to say that there is no artist living who is competent to replace them with productions of equal merit." It is needless to say that their destination was changed. Of the work before us the Rev. Sydney Smith said, "I can preach you no better sermon than that picture."

Benjamin West is eminently worthy of being regarded with affectionate interest by all, but more especially by Philadelphians who have pride in their native city and the distinguished men who have reflected honor upon it by their worth or genius. He was born so near Philadelphia that he may fairly be claimed as a citizen. The farmhouse at Springfield, just beyond Darby, in which he first saw the light a hundred and twenty-seven years ago, still stands, an object of veneration to those who are curious in such matters, and it is to be regretted that they are not more numerous.